Wojciech Kilar - Life For Life, Father Kolbe (1991)



1. Father Maximilian (08:09) 2. Brother Anselm (00:26) 3. Father Kolbe's Preaching (02:31) 4. Auschwitz's Dungeon (02:27) 5. The Ascent To The Calvary (01:18) 6. Childhood's Remembrance (04:37) 7. Brother Anselm (00:26) 8. Beatification (01:48) 9. Saint Maximilian (02:42) 10. Exodus (22:46) Film Score, Film Soundtrack

Father Maximilian Kolbe, himself a prisoner of the concentration camp, defended in that place of death an innocent man's right to life. Father Kolbe defended his right to life, declaring that he was ready to go to death in the man's place, because he was the father of a family and his life was necessary for his dear ones. Father Maximilian Maria Kolbe thus reaffirmed the Creator's exclusive right over innocent human life. He bore witness to Christ and to love. For the Apostle John writes: "By this we know love, that he laid down his life for us. And we ought to lay down our lives for the brethren" (1 John 3:16).

Wojciech Kilar: 17 July 1932 – 29 December 2013.

Even though many listeners may be most familiar with the Polish composer Wojciech Kilar's work through his score for Bram Stoker's Dracula (1992), his compositions also include numerous highly successful orchestral works, in addition to many vocal and chamber pieces. Following a rigorous education in Eastern Europe, the composer began to take several prizes, and has continued to do so throughout his career. His formal training in piano and composition began in 1950 at the State Higher School of Music in Katowice with B. Woytowicz and

continued with him at the State Higher School of Music in Kraków between 1955 - 1958. During the same period of time (1957), he attended summer classes at Darmstadt. Shortly after he completed his training with Woytowicz, he received a French government scholarship that allowed him to further his education in composition, this time in Paris with Nadia Boulanger (1959 - 1960). The year he finished these studies, his Oda Béla Bartók in memoriam gained him the Lili Boulanger Award. Prizes that followed included the Polish Composer's Union Award (1975), the Polish State Award (1980), the Alfred Jurzykowski Foundation Prize (1984), an ASCAP Award (1992), and the Sonderpreis des Kulturpreis Schlesein des Landes Niedersachsen (1996).

Kilar's orchestral (symphonies, symphonic poems, concertos, etc.) and stage works (11 scores total) are very widely recorded, the former exclusively under the Milan label and the latter under a wider selection of recording companies like Olympia, Erato, London, Silva Screen, and Varese Sarabande. Of his compositions that have been recorded, most are excerpts from his film scores, which include L'année du soleil calme, La chronique des événements amoureux, Full Gallop (Cwal), Hypothesis (Hipoteza) (1973), Land of Promise (Ziemia Obiecana) (1975), The Portrait of a Lady (1996), and La terre de la grande promesse. ---Meredith Gailey, Rovi

Wojciech Kilar was one of Poland’s premier symphonic composers. Born in Lwow in 1932, he studied at the Higher School of Music in Katowice with piano master W. Markiewiczowna and composition tutor B. Woytowicz. He studied composition with Nadia Boulanger in Paris, which he considers his second home. Kilar has been awarded numerous international prizes for composition, among them the Lili Boulanger Memorial Fund Award of Boston in 1960, the Jurzykowski Foundation of New York in 1983, and in his native Poland, the State Award Grade 1 in 1980, the awards of the Minister of Culture in 1967 and 1976, and in 1975, the Award of the Polish Association of Composers.

Kilar’s most important compositions include A Short Overture, Symphony for Strings, Il Sinfonia Concertante for Piano and Orchestra, Riff 62, A Prelude and a Christmas Carol, Solenne for 67 Performers, Upstairs-Downstairs, Krzesany, Koscielec 1909, Grey Mist, Orawa, Victoria, Exodus, Choralvorspiel, Angelus.

Referring to John Cage as “the Pope of modern music,” Kilar has also been strongly influenced by both classical compositions and indigenous Polish folk music. His works have been

performed by several major international symphony orchestras, including the Philadelphia Orchestra, Cleveland Symphony and the New York Philharmonic. For the past 30 years, he has also been composing music for films in Europe, working on numerous projects with directors Krzysztof Zanussi, Andrzej Wajda, Krzysztof Kieslowski, Francis Ford Coppola, Jane Campion, and Roman Polanski. --- milanrecords.com

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